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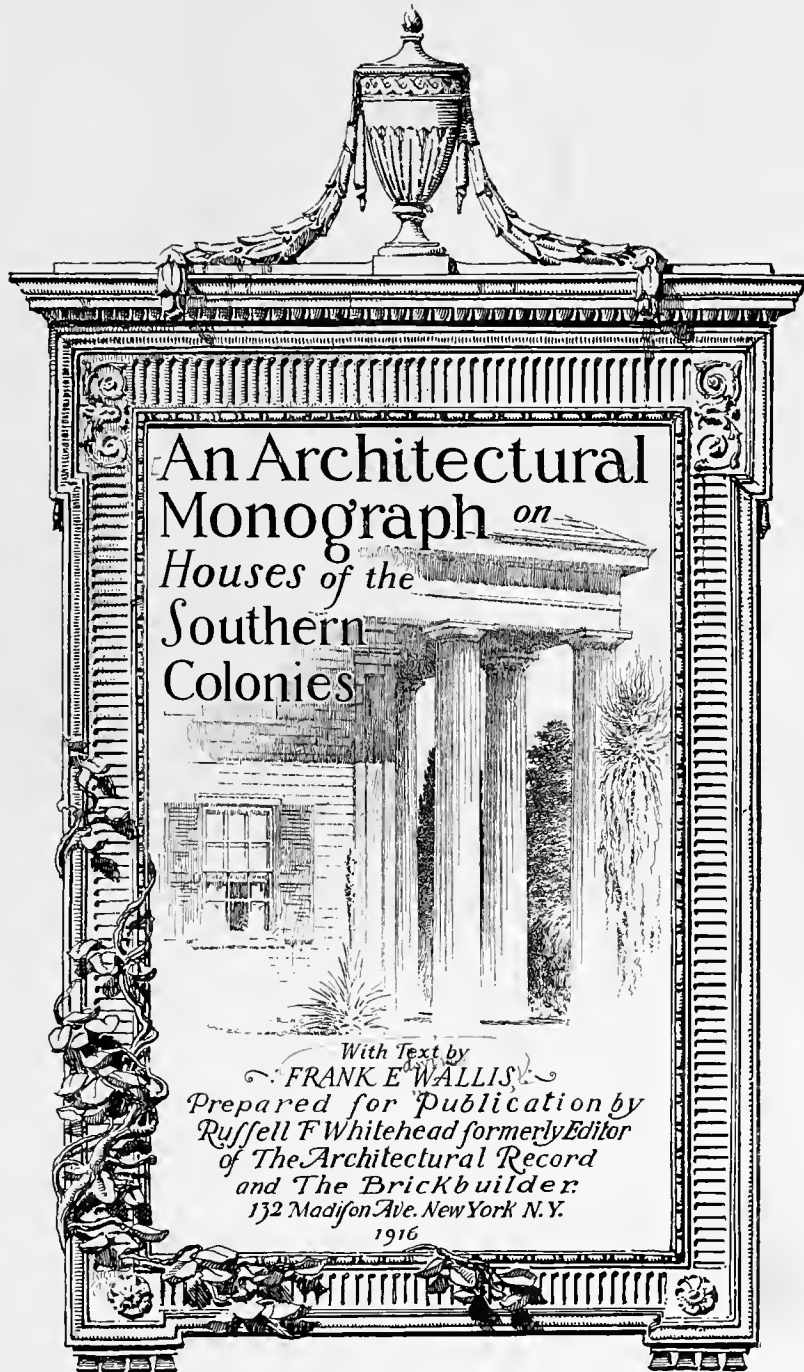
HOUSES *of the* MIDDLE *and*
SOUTHERN COLONIES

*Announcing an Architectural Competition
on Pages Fifteen and Sixteen*

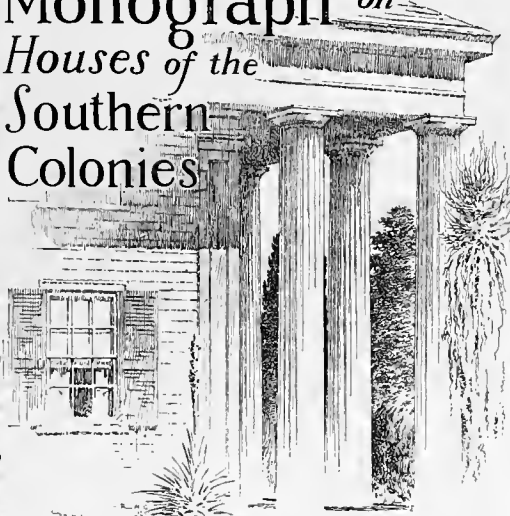
*The Colonial Renaissance by
Frank E Wallis*

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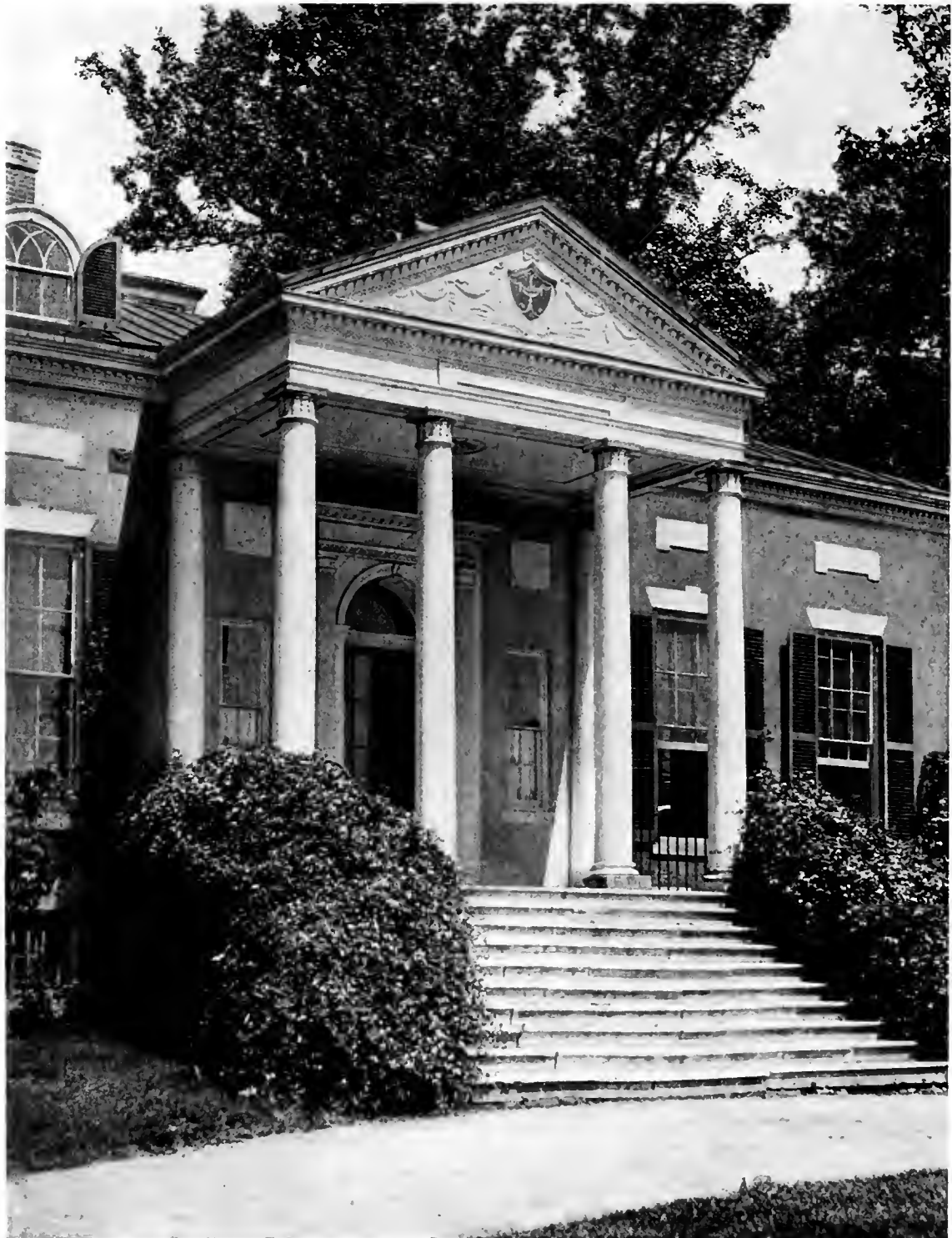




An Architectural
Monograph *on*
Houses of the
Southern
Colonies



With Text by
FRANK E. WALLIS
Prepared for Publication by
Russell F. Whitehead formerly Editor
of *The Architectural Record*
and *The Brickbuilder*
132 Madison Ave. New York N. Y.
1916



"HOMEWOOD," NEAR BALTIMORE, MARYLAND. Detail of
Front Portico. Built in 1809

Photograph by Julian Buckley

An example of the second phase of the Southern Georgian. There is an individuality in the planning of these Maryland estates to provide for offices, servants' quarters, tool houses, etc. These were built as story-and-a-half wings, and connected with the main house by one-story corridors. This general scheme was as well adapted to town use as it was to the country house

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE
ARCHITECTURAL USES OF WHITE PINE AND ITS
AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. II

FEBRUARY, 1916

No. 1

THE COLONIAL RENAISSANCE HOUSES OF THE MIDDLE AND SOUTHERN COLONIES By FRANK E. WALLIS

Mr. Wallis is as well known to the architectural profession for his researches into historic American architecture as for his genial personality. His were the first books published on Colonial work, and made familiar to us Westover, Shirley, Brandon, Carter's Grove, and other important manors in the South, now so well known. The examples of the wood-built houses which illustrate this Monograph have been selected without regard to the species of wood of which they were constructed.—EDITOR'S NOTE.

SINCE the latter days of the eighteenth century, the first indication of architectural sanity was that rejuvenescence or regeneration of the spirit which must have been behind the earlier expressions of architecture in America. Even though we must accept the English Georgian parentage, this Georgian or Colonial happens to be the only style or method which the colonists understood or desired. That this period architecture was interwoven in our fabric of free government, that it housed the conception and completion of our Constitution, and that it formed a stage background for our Fourth of July orations and the perorations of our politicians, must prove to our ultimate satisfaction that Colonial is our national style of architecture.

The renaissance of Colonial happened at the psychological moment, as all the rebirths in architecture have happened; for while the few architects—and they were few, those of the middle nineteenth century—were content and complacent in their fraternal association with the carpenter, there happened to be a small percentage of this baker's dozen of architects who revolted at this immoral association with that "cocotte" of good taste.

Among these few objectors were the original members of the firm of McKim, Mead & White, for I have found records of sketching trips in the late seventies by Wm. B. Bigelow and by Charles F. McKim; trips made through the old towns of New England, where entire streets of fine examples of the early work had been neglected and undiscovered for more than half a century. There had been a few sporadic attempts to study these examples before this time,

but these attempts were confined mostly to the research work of antiquarians and to a few, a sad corporal's guard, of the small number of practising architects.

These two men of the old firm of McKim, Mead & Bigelow had the prior knowledge of the fine examples of Colonial, and, I believe, with few exceptions, were the first architects to succumb to the charms of the old traditions.

It was about this time, too, that Arthur Little of Boston printed a series of pen and ink sketches for private circulation. This book, unfortunately, has disappeared from the ken of man. I remember, however, the great pleasure which the study of this early set of drawings gave me when I began my wanderings in the pleasant land of Colonial architecture.

I was not more than fifteen years of age when the fondness for these old buildings first inspired me, and during the succeeding seven or eight years I measured and made drawings of the old New England work on holidays and after office hours, during which my time was occupied in tracing and designing those illustrious so-called "Queen Annes" which were actually accepted by architects and laity alike as the supreme expression of good taste in architecture.

The fellows who joined in this quest are today scattered throughout the country; indeed, a few of them have mounted *au ciel*. I frequently wonder if Cormer of Seattle, or Charlie Coolidge of Boston, ever remember the rape of the staircase in the old north end of Boston, when we youngsters bribed the complacent tenant to watch for the landlord, and then, with a prepared substitute and a stair-builder,

picked out and carried away bodily that beautiful twisted newel-post with the varying carved balusters and mahogany rail. "Pop" Chandler, in whose office we installed the stolen trophy, had numerous fits when we informed him that "a kind lady had given the thing to us." The draughtsmen of the office of that time have since become fat and portly architects, such men as Longfellow and Austin, Ion Lewis and dear old Billy Barry, who in himself was a most delightful Colonial expression. His sketches of ships and of old compositions of eighteenth-century buildings were masterpieces; he knew the intimate detail of a dentilled turn in the cornice, the habits of clapboards and rake-moldings, and the customs and manners of gables and dormers as few other men knew them.

In order to gather sufficient funds for a European trip, it occurred to me that possibly I might acquire such with a few carefully measured drawings of good examples of the Colonial. The plan seemed good and the layouts were not difficult; but I smile to-day when I remember the rocky path ahead of that unsophisticated youngster who expected to achieve Spain and Italy through the easy by-paths of Colonial drawings.

Ware of the *American Architect* would not even look at the proffered sheets; Col. Meyer of the *Engineering Record* wanted to cut them up, though this big-hearted man tried to sell them for me and offered them to Comstock in New York. This effort was more hopeless than the other with Ware in Boston. Then there comes on the screen that fine old soul whose memory many architects still adore—"Pop" Ware, then in Columbia. These drawings suggested something to him, and his students were permitted to look them over as inspirations for their own summer work. After Prof. Ware

had put his seal of approval on these sheets, they were demanded by and sold to the *American Architect*. To-day they form a part of the Georgian Period.

I have wondered in my later days at the difficulties which I had encountered in disposing of these drawings, realizing, of course, that the profession at that time had little, if any, appreciation of the charm and fitness of that phase which has since come to be known as Old Colonial. I have never been able to comprehend

the "Old," though I have been told by one of the grandfathers of the profession that I, myself, was responsible for this false appellation. I wish here to disclaim the credit for the misnomer, and will hereafter, being relieved of this anachronism in phraseology, insist that Colonial is the only correct and proper label for those beauties of the eighteenth century which we to-day know with such intimacy.

On my return from the European trip I was amazed and delighted to find a representative of Col. Meyer on the dock, a contract in his hand, and with a demand

from the virile West that Wallis be looked up and sent South. With this commission and sufficiently financed, I began my journey south, much as Sir Galahad did in his search for the Holy Grail.

I had been face to face with the great expressions of Europe, and had talked with Vedder, with Abbey, and with others in the ateliers of the E. D. B. A. I knew the museums of Madrid, of Florence, of Paris, and of London; the streets and alleys of all of those Spanish, Italian, and French cities where architecture is at home, and where the street gamins and the proletariat are in complete accord with the architectural expressions of their fathers. With the memories of the old world fresh in my mind, and with add-



"DOUGHOREGAN MANOR," HOWARD COUNTY, MARYLAND
Home of Charles Carroll

ed experience and knowledge, this Southern trip was much the same to me as those side journeys which I had made into Brittany, Provence, and through the byways and alleys of the architects' paradise.

The Southern journey led to Fells Point in Baltimore, to Annapolis, Fredericksburg, Va., Williamsburg, and Yorktown, among others.

I sailed up the York River to Rosewell in a log dugout. How we got there I do not know, but this I remember with pleasure, as I remember the constant courtesy of those Virginia folk, that those at Rosewell permitted me to sketch the beautiful details of that supreme expression in architectural history without any objection.



"THE WILLOWS," GLOUCESTER, NEW JERSEY
The walls were built of three-inch planks dovetailed together at the corners. Built about 1720

I encountered some opposition in Fredericksburg when I essayed so politely to ingratiate myself in the good graces of the *grande dame* who presided as chatelaine over Kenmore, but without success, until the suggestion of the hotel man tempted me to try the husband while the wife was absent. Those of you who read this, coming out of Boston and remembering Dizzy Bridge just about where the Public Library now stands, will chortle with glee when I tell you that because I had been in swimming at Dizzy Bridge I was admitted into the fraternity of old friends by this most charming gentleman. He joined with me in getting results before his wife returned.

It is a fact that archi-



"MONTEBELLO," NEAR BALTIMORE, MARYLAND. Built in 1812

The detail, both exterior and interior, was extremely minute in scale and departed far from classic traditions. This house resembles "Homewood" both in scale and character of moldings

ecture does catch some of the characteristics of those people who create it; the manners and customs of the people, who must necessarily express themselves in brick, wood, and stone and color, must be and are reflected in the buildings. Because of this fact, and because of that other fact that the people of this middle South were more often gentlemen than otherwise—gentlemen not only because of their social assurance, but gentlemen because they were sportsmen in every sense of the word,—their architecture shows the reflection; or, rather, their architecture is the physical expression of their own thought and point of view.

There must have been a homey, seignorial atmosphere about the great manor-houses in the heyday of their youth and power that would shame our modern Fifth Avenue magnates, if that were possible. The façades of Westover, Shirley, Brandon, etc., are simple, gentle, and assured, as only the façades of men and women who have assurance of place and family may be gentle and simple. I once saw a thoroughbred girl on the back of a thoroughbred horse, coming up the sward from the James to a thoroughbred house—that of Carter's Grove: a perfect picture and a most natural conclusion, for the house was in the class with both Diana and the horse. And these other types might be, and indeed must be, accepted as the progeny of the more stately and dignified châteaux of the great landowners of Colonial times, for here we find the same completeness, the same constraint against over-adornment.

The streets in the little villages of the South are lined with these charming and restful homes, and you will also find in the type which we will call the outhouses of the great mansions, the same care in design and the same restraint in composition and ornament which are illustrated in the charming Williamsburg, Falmouth, and Fredericksburg examples: all of them supreme in their place, and all of them creating a restful atmosphere such as you may find between the covers of "Cranford."

Have you read "Cranford"? If you have, you may possibly appreciate the charming

ladies at Harwood House, Annapolis. If you know this classic, the story of the flower-garden, the dinner to which these charming ladies invited the *wanderlust* youngster, the sweet appreciation of his quest, will appeal to you, even though you have not been invited to church service, as I was invited,—invited to join them in their old high-back pew.

Was George Washington a finer and broader man because of his life at Mount Vernon, or was Mount Vernon and its type, such as we know them, beautiful because of the desires of those old worthies who cussed and smoked and tiddled, meanwhile fighting our battles and planning our independence from George of England?

We may find Georgian examples through the shires of England. Cork has some of them; Dublin also, and London is colored with its expression. Georgian, however, and not Colonial, for our Colonial, the son of the Georgian, if you please, has clapboards, porches in Doric and Corinthian or near Corinthian, cornices and modillions, or cornices ornamented with the invention of our own native joiners; for wood to these old men was a servant, and they played in and out through the grain of the woods for their curves and their applied ornaments in such fashion as would have shocked the stolid Britishers of the Georgian times.

The drawings and sketches made of the Southern work suggested a book on the subject, and I was again commissioned to go South, although this first book—and I believe it was the first book published on the Colonial—included sketches made in New England, etc. Those other books of photographs and drawings which followed this publication have added tremendously to our knowledge of Colonial, and in the later days the fellows who, like Deane, Bragdon, Chandler, Brown, Embury, and Bessell, have studied the varying phases and who have written books and articles on the subject, have placed the country under great obligations, for these publications have served their part in the development of good taste in architecture.

The subject of the fifth monograph will be Domestic Architecture in Massachusetts, 1750-1800, with descriptive text by Julian A. Buckley

Subject of Previous Numbers of

THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

- | | | | |
|--------|---------------------------------|-----|---------------------------------|
| No. 1. | Colonial Cottages | - - | Text by Joseph Everett Chandler |
| No. 2. | New England Colonial Houses. | | Text by Frank Chouteau Brown |
| No. 3. | Farm Houses of New Netherlands. | | Text by Aymar Embury II |



"TUCKAHOE," GOOCHLAND COUNTY, VIRGINIA. Built about 1707

The scene of Thomas Jefferson's boyhood. It is the oldest of the James River frame mansions. The house reveals an interesting plan which is Γ in shape: the library, drawing-room and stair hall in one wing, with the ball-room connecting the rear wing, in which the dining-room, bedroom and second stair hall are located



"TEDINGTON," SANDY POINT, CHARLES CITY COUNTY, VIRGINIA. Built in 1717

Named after a place in London. The house has massive walls of brick and from the first floor is weather-boarded over the inside brick casing; known in Colonial days as a "stock" building, and supposed to be indestructible. The estate is on the James River



AN EARLY COTTAGE, FALMOUTH, VIRGINIA

Long dormers with sharp-peaked gables are characteristic of the early Southern houses



TUCKER HOUSE, WILLIAMSBURG, VIRGINIA

The houses in this section followed the same general plan, the various departments located in ells or extensions clustered in a rambling manner about the central building. This house, like a majority of the Southern Colonial houses, has a bedroom on the ground floor. The windows are glazed with small panes set in lead



HOUSE OF PEYTON RANDOLPH, WILLIAMSBURG, VIRGINIA
Mr. Randolph was the first President of the Continental Congress



HOUSE ON DUKE OF GLOUCESTER STREET, WILLIAMSBURG, VIRGINIA

Williamsburg was founded in 1632. It was the center of Colonial growth in the South from 1698, when Governor Nicholson removed the seat of government from Jamestown to this place. The town contains many excellent examples of low, picturesque wooden houses built in the latter part of the seventeenth century



RISEING SUN TAVERN, FREDERICKSBURG, VIRGINIA

There is a beautiful hall and stairway. All bedrooms have slanting ceilings. Washington slept at this place when he came to visit his mother



MARY WASHINGTON HOUSE, FREDERICKSBURG, VIRGINIA

There are many interesting old houses in Fredericksburg, among them the frame cottage in which Mary the mother of Washington lived and where she died



MOUNT VERNON MANSION, FAIRFAX COUNTY, VIRGINIA

Probably the most notable of Virginia plantations, the home of George Washington



WYE HOUSE, TALBOT COUNTY, MARYLAND. Built about 1780

The original manor-house was built in 1668. A fragment of this is now used as an outbuilding. The main building contains the principal rooms and connects by corridors with one-story wings in which are the library on one side and the domestic offices on the other. The whole facade is two hundred feet in length



"THE GLIBE," POWHATAN COURT, VIRGINIA

An example of the use of a large central dormer with smaller ones on either side; characteristic of houses of this class in the South



DR. BILDERBECK'S HOUSE, SALEM, NEW JERSEY. Built in 1813

The bead-edged clapboard walls are painted yellow and the trim is white. There has been an unfortunate 20th-century excrescence added at the side. The building is otherwise intact and as sound as when first built



GOVERNOUR EDEN HOUSE, EDENTON, NORTH CAROLINA. Built about 1750
The framed overhang construction is most unusual in the Southern colonies



THE PENDELTON HOUSE, NEAR RICHMOND, VIRGINIA

The early Virginia colonists built their houses of wood. A characteristic feature of these early houses was the chimney at each end built outside the house wall for its entire height. The occurrence of the gambrel is not nearly so frequent as in the North, and there are few examples of framing with the overhang



Photograph by Julian Buckley

SPRING HOUSE AND DAIRY, ESTATE OF GOODLOE HARPER,
BALTIMORE COUNTY, MARYLAND. Built about 1800

Houses of this type were built near a spring or cold, swift-running brook. There is a sunken trench all around inside the outside wall about 18 inches deep and 18 inches wide. The cold water enters at one side of the house and goes out the opposite side. The water is regulated by a gate so that it will not rise beyond the height of the milk jars, which are set in the trenches

ANNOUNCING THE FIRST WHITE PINE ARCHITECTURAL COMPETITION

A SUBURBAN HOUSE TO COST \$10,000

(Program on following page)

WITH the renewal of interest evidenced all over the country in the architecture of our forefathers, there has come an awakened appreciation of the charm of the old houses and a desire on the part of the architectural profession to express in their designs to-day those interesting features of mass and detail which characterized the early buildings. There appears to be a growing demand on the part of clients for homes which embody the charm and delicacy of our colonial and early American architecture, and this fact seems to make most welcome the publication of data which will further acquaint one with the subject. *The White Pine Series of Architectural Monographs* has only just begun to present a record of these beautiful and suggestive examples of wood-built houses now remaining for our study and emulation. The old buildings illustrated are a testimony to the early architects' ability in designing and a most convincing proof of the enduring qualities of White Pine, used so extensively for these houses. Perhaps no other wood stands the passage of time as does White Pine. The keen interest in these Monographs and the work they are illustrating prompted the thought that something more of real value might be accomplished if architects were given an incentive to vie with one another in the creation of a really American house of a given size. With this in mind, the Editor of *The White Pine Series of Architectural Monographs* hereby institutes an architectural competition. The object of this competition is to encourage the study of the wood-house problem, especially of the type where delicacy of detail and refinement of molding can best be executed in White Pine.

We owe a debt to White Pine for many of the seventeenth and eighteenth century houses which have been preserved to us in all their pristine refinement of detail. The very same quality of White Pine used in these early examples is obtainable to-day; and if we avail ourselves of the privilege of building with it, there may be created a domestic architecture which we in turn may leave as a heritage for the admiration of future generations.

There is an abundance of White Pine at your disposal for all purposes of building. The soft, even texture of the wood makes it delightful to work, and you can be sure that it will stay

put. As long tests have demonstrated, White Pine is truly the ideal wood for all work that is to be painted, and for the outside covering of a house it has no equal. The workable qualities of White Pine make it easy to produce crisply cut moldings of beautiful detail for cornices, trim, etc., ensuring the designer limitless possibilities in the expression of his individuality.

Uninformed writers in the public and architectural press have called attention to and bewailed the "fact" that the old-fashioned, best quality White Pine is now scarce. This impression is contrary to fact, and therefore most unfortunate. White Pine is so abundant as to be economical for every ordinary structural use, but is particularly urged for outside exposed finish work, where it must withstand the elements. The designer need not feel that he is forced to place limitations on his design, that he must be sparing in using White Pine only for carved work; he should know that there is plenty of White Pine for all outside finish and will be for years to come.

It is hoped that the designs submitted in this Competition will exhibit a careful study of the particular problem, and that contestants will consider the house one to be actually built of wood. Originality in design is looked for, but attention is called to the fact that this house is presumed to meet a practical need in every American suburb, and therefore should in all respects be a distinct improvement over the average house erected by the speculative builder.

The Editor wishes to assure all contestants that it is not the purpose to make use of the resulting designs other than for exhibition or the publication of a selected number in booklet form. This booklet will not purport to be a home-builders' "plan-book," but simply a work suggesting how White Pine may appropriately be used, and a copy will be sent each contestant. The August issue of *The White Pine Series of Architectural Monographs* will be devoted to the publication of the Prize and Mention Designs. In every case where a competitor's design is shown, his full name and address will be given, and all inquiries regarding his work will be forwarded direct to him. It is planned to judge the submitted designs on May 12th and 13th.

PROGRAM FOR AN ARCHITECTURAL COMPETITION

A SUBURBAN HOUSE TO COST \$10,000

(INCLUDING GARAGE FOR ONE CAR)

OUTSIDE FINISH TO BE BUILT OF WHITE PINE

PRIZES AND MENTIONS

| | | | |
|-----------------------------------|---|---|----------|
| Premiated Design will receive | - | - | \$750.00 |
| Design placed second will receive | - | - | 400.00 |
| Design placed third will receive | - | - | 250.00 |
| Design placed fourth will receive | - | - | 100.00 |

Six Mentions

Architects and Architectural Draughtsmen are invited to enter this Competition
Competition closes at 5 p.m., Monday, May 1st, 1916

PROBLEM: The subject is the design of a Suburban Residence with a Garage to accommodate one car, both to be built of wood, the outside finish, consisting of siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and moldings; and any other outside finish lumber—not including shingles—to be built of White Pine. The house is to be located on a rectangular lot with a frontage on the highway of 100 ft., and 200 ft. deep, the Northerly end of the lot facing the highway. Running South from the highway for a distance of 50 ft. the lot is approximately level, but from this point takes a 10" grade to the South. There is facing the South an unobstructed river view. It is assumed that the adjacent lots are of similar dimensions and that a restriction covering all this block provides that no house be erected nearer than 30 feet from the highway property line. The architectural style, plan arrangement, gardens, and the location of the house and garage upon the lot, are left to the designer. Provisions should be made for a living-room, dining-room, kitchen, pantry, laundry, four master's rooms and two baths, and one maid's room with toilet, and should also include a piazza. The total cubage of the house, garage, and porches must not exceed 50,000 cubic feet, and for the purpose of this Competition the price per cubic foot is set at 20 cents, this being the estimated cost at which houses of the type specified can be built in almost every part of the country.

JUDGMENT: The Jury of Award will base their judgment on the effect of the design as a whole; its appropriateness to the given site; the degree of ingenuity shown in the plans; and the fitness of the design to express the wood-built house.

IT IS REQUIRED TO SHOW: A pen and ink perspective of the subject at $\frac{1}{4}$ inch scale, clearly indicating the design and the character of the exterior finish. Plans of the first and second floors, blacked in solid at the scale of 8 feet to the inch, with the dimensions of each room given on the plan at a size which can be plainly read even when reduced. In connection with the first floor plan give the plot plan. Two elevations at 8 feet to the inch. A key cross-section at a scale of 8 feet to the inch showing height from basement floor through all roofs. Detail drawings at $\frac{3}{4}$ inch scale of the entrance door or porch and of the fireplace side of the living room. Three inch scale profiles of the main cornice, doorway and other special exterior features to present the design attractively. Graphic scales must be shown.

PRESENTATION: The drawings required are to be on *two sheets* only. The size of these sheets is to be exactly 23×30 inches. Plain border lines are to be drawn so that the space inside them will be exactly $21\frac{1}{4} \times 27\frac{1}{2}$ inches. Whatman or similar *white* paper is to be used unmounted; Bristol board or thin paper is prohibited. All drawings must be made in *black* ink. Color or wash on the drawings will not be permitted.

All detail drawings to be shown on the second sheet. The drawings are to be signed by a *nom de plume* or device. It is especially required that the perspective shall be accurately plotted and indication given as to vanishing points and eye point. There is to be printed on the drawing, as space may permit, "Design for a Suburban House and Garage of White Pine." On the drawing, in a space measuring 4×5 inches, enclosed in a border, is to be given, at a size which will permit reduction, the contestant's calculation of the total cubage.

COMPUTATIONS: The cubage of the house will be figured from the basement floor, which shall be assumed to be at least 8 feet below the first story level, and the full dimensions of the first story, exclusive of the garage, to the average height of all roofs. Porches, etc., will be computed at one fourth actual cubage above ground level. Cubage will be computed by two architects, not competitors, engaged by the Editor. *The Jury will positively not consider designs which exceed the prescribed cubage.*

DELIVERY OF DRAWINGS: The drawing is to be enclosed between stiff boards or rolled in a strong tube not less than 3 inches in diameter, securely wrapped, and addressed to Russell F. Whitehead, Editor, 132 Madison Avenue, New York, N. Y., on or before May 1st, 1916. In the wrapper with the design is to be enclosed a sealed envelope containing the true name of the contestant. The *nom de plume* chosen by the designer must be placed on the outside of the sealed envelope. Drawings sent by mail must be at the first class postage rate as required by the Postal regulations.

Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

RECEIPT OF DRAWINGS: Designs will be removed from their wrappers by the Editor, who will place a number upon each drawing and the corresponding number on the enclosed sealed envelope, for purposes of better identification. The envelopes will be placed in the custody of the Editor, and will not be opened until after the awards have been made.

JURY OF AWARD: Harrie T. Lindeberg, New York, N.Y.; Benno Janssen, Pittsburgh, Pa.; Frank B. Mead, Cleveland, O.; Frederick W. Perkins, Chicago, Ill.; and Richard B. Derby, Boston, Mass., well known country house architects, have accepted invitations to serve on the Jury.

THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the others.

RETURN OF DRAWINGS: Unsuccessful contestants will have their drawings returned, *postage prepaid*, direct from the Editor's office.

Contestants are requested to read the announcement on the preceding page for other particulars

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